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VOL. 39—No. 49

SATURDAY, DECEMBER 7, 1861

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NOTICE.

THE NEW EDITION OF THE "VOICE AND SINGING"

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BY
ADOLFO FERRARI,

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PUBLIC HALL, CROYDON.

MR. GEORGE RUSSELL has the honour to announce
that his ANNUAL EVENING CONCERT will take place on WEDNES-
DAY, December 11, 1861. To commence at Eight o'clock.

Vocalists: Mlle. Parepa (her first appearance in Croydon), Miss Eyles, and Mr. Vernon Rigby.

Instrumentalists: Pianoforte, Mr. George Russell; Violin, Herr Pollitzer; Flute, Mr. R. Sidney Pratten; Violoncello, M. Pague. Conductor, Mr. J. G. Calcott.

Part I.—Grand trio in C minor (Pianoforte, Violin, and Violoncello), Mr. George Russell, Herr Pollitzer, and M. Pague (Mendelssohn). Scene, "Fra Poco" (*Lucia*), Mr. Vernon Rigby (Donizetti). Aria, "L'Addio," Miss Eyles (Mozart). Solos (Pianoforte), "Reverie" (Stephen Heller), Grande Valse in A flat (Chopin), Mr. George Russell. Scene, "Ernani, Ernani," Mlle. Parepa (Verdi). Fantasia (Flute), *Maria Stuart*, Mr. R. Sidney Pratten (H. S. Pratten). Ballad, "Barbara Allen," Miss Eyles (Traditional). Duo, "Tornami a dir" (*Don Pasquale*), Mlle. Parepa and Mr. Vernon Rigby (Donizetti). Solo (Violin), "Fantasia sur Lucia," Herr Pollitzer (Pollitzer).

Part II.—Trio in D major, No. 2 (Pianoforte, Violin, and Violoncello, by desire), Mr. George Russell, Herr Pollitzer, and M. Pague (George Russell). Song (MS.), "The Swan's Melody," Mlle. Parepa (George Russell). Fantasia (Violoncello) sur *Il Trovatore*, M. Pague (Pague). Song, "My own, my guiding star," Mr. Vernon Rigby (Macfarren). Fantasia (Flute) on English airs, Mr. R. Sidney Pratten (R. S. Pratten). Song, "Cradle Song," Miss Eyles (W. Vincent Wallace). Valse, "Il Ballo," Mlle. Parepa (Arditi). Solo (Pianoforte), "Illustrations du Propheète," Mr. George Russell (Liszt).

The Pianoforte by Broadwood and Sons.

Prices of Admission.—Reserved Seats (including the Front Row in the Gallery) 5s.; Family Tickets (to admit five) £1 1s.; Unreserved Seats in the Gallery, 2s. 6d.; Unreserved Seats in the Body of the Hall, 1s.

Tickets and programmes to be obtained of Mr. Thomas Weller, Watchmaker and Music-seller, 2 High Street, Croydon, where a plan of the hall may be seen, and places secured.

ST. JAMES'S HALL. — A GRAND PERFORMANCE

of HANDEL'S ORATORIO THE MESSIAH will take place on Tuesday evening, December 10, under the direction of Dr. WYLD. Full orchestra and choir of 300 performers. Vocalists, Madame Lemmens-Sherrington, Miss Emily Spiller, Mrs. Merest (late Maria B. Hawes), Mr. George Perren, Mr. Lewis Thomas. Organ, Mr. George Lake.

Tickets at popular prices. Stalls, 5s.; balcony, 3s.; area, 1s.; at Mr. Austin's ticket office, St. James's Hall; Messrs. Keith, Prowse, and Co., 48 Cheapside; and at the principal music-sellers.

ST. JAMES'S HALL.—THE SISTERS MARCHISIO.

January 2nd, 1862.—Mr. LAND begs to announce a GRAND ORCHESTRAL CONCERT on Thursday Evening, January 2nd, when the celebrated Vocalists Mlle. Carlotta Marchisio (Soprano) and Mlle. Barbara Marchisio (Contralto), from the Grand Opera, Paris, and the principal Continental Theatres, will have the honour of making their first appearance in this country.—Further particulars will be duly announced, and to be obtained at Messrs. Cramer, Beale, and Wood's, 201 Regent Street; Messrs. Chappell's, 50 New Bond Street; and at Mr. Mitchell's, 33 Old Bond Street. The provincial tour with the Sisters Marchisio will commence on January 6th.

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MR. F. SCOTSON CLARK will give a Recital of
Classical and Modern Pianoforte Music, at the West London College, 72
Queen's Road, Bayswater, on Tuesday, December 10, 1861, at Eight o'clock.

Vocalists—Miss Robertine Henderson and Miss Billing.
The Programme will include Compositions by J. S. Bach, Beethoven, Sterndale
Bennett, Benedict, Chopin, Howard Glover, Hentelt, Hummel, Mendelssohn, and
some new Compositions by Mr. Scotson Clark.

MR. F. SCOTSON CLARK will play "The Baby's
Song," composed for the pianoforte by Howard Glover, at his Pianoforte Re-
cital at the West London College, on Tuesday next.

MR. BRINLEY RICHARDS will play, among other
pieces, his Romance "Ethel," and a capriccio by Handel, written for the
Princess Amelia.

HERR REICHARDT will sing Balfe's celebrated Song
"The Banner of St. George" (Defence and not Defiance), at Willis's
Rooms, Dec. 14.

Mlle. FLORENCE LANCIA will sing Frank Mori's
new Song, "A thousand miles from thee," at the Beaumont Institution
and at Willis's Rooms, on the 9th and 10th, and at Romford on the 19th December.

RANDEGGER'S NEW TRIO, "I NAVIGANTI"

(The Mariners).

Will be sung on the 10th at Islington by Madame Ruderadorff, Mr. Morgan, and Signor
Ciabatta; and on the 14th December, at Willis's Rooms, by Mlle. Parepa, Herr Reich-
ardt, and Mr. Thomas.

MAD. RUDERSDORFF will sing Frank Mori's Ballad,
"Mary the Sempstress," and Randegger's New Trio, "I Naviganti" (The
Mariners), at Liverpool the 7th, and Islington the 10th December.

HERR REICHARDT begs to announce his ARRIVAL
in town. All communications for Engagements for Concerts, Oratorios, &c.,
are requested to be addressed to him, Thurlow Cottage, Thurlow Square, Brompton,
S. W.

MRS. JOHN HOLMAN ANDREWS has the honour
to announce that the THIRD of a SERIES of SIX SOIREE'S MUSICALES,
for the practice of vocal concerted music, sacred and secular, will take place at her re-
sidence, 50 Bedford Square, on Thursday, Dec. 19th.
Terms at Cramer's, Regent Street; Leader's, Bond Street; and of Mrs. Andrews.

MR. SWIFT begs to announce that his tour with Mad.
Grisi being finished he is at liberty to accept engagements for concerts, or-
atorios, &c., excepting on the 23rd and 25th of December, when he will appear at Clifton
in a grand concert, and at Manchester in the "Messiah."
Applications to be addressed H. Jarrett, Esq., at Messrs. Duncan Davison & Co.'s
Foreign Music Warehouse, 244 Regent Street, W.

MR. GEORGE PERREN will sing Ascher's new Song,
"Alice, where art thou?" at Banfield House, Fulham, on the 11th December.

NATIONAL CHORAL SOCIETY. Conductor, Mr.
G. W. MARTIN.—A Grand Performance of the MESSIAH to a Military audi-
ence on Thursday, 12th inst., at Exeter Hall.
A few numbered Stalls at 10s. 6d. for the general public, for which immediate appli-
cation should be made at the Offices, 14 & 15 Exeter Hall.

WM. HAMMOND, Sec.

NEW OPERA. THE PURITAN'S DAUGHTER.

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N.B.—Those marked thus (*) have transposed Editions.

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(Sung by Miss Anna Whitty, Mr. Tennant, and Herr Formes.)
The above popular songs have been sung at the Birmingham and Hereford Musical Festivals, the Crystal Palace, St. James's Hall, and Hanover Square Rooms, and numerous Benefit Concerts, during the season, and are now being sung by the same vocalists with immense success on their musical tours throughout the Provinces.

London: Published by DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, Price 2s. 6d.

"THE ECHO SONG," for Voice and Piano. Composed by JULES BENEDICT.

London: Duncan Davison and Co., 244 Regent Street, W.

Just Published, Price 4s.

EMILE BERGER'S NEW PIANO SOLO,
"LES ECHOS DE LONDRES."

This new fantasia was composed expressly for M. Ole Bull, Herr Formes, Mr. and Mrs. Tennant, and Miss Anna Whitty's provincial tour. It has been played by Mr. Emile Berger (as well as the transcription of Ferrari's popular serenade "Vieni, Vieni") every where with the greatest success, and has invariably been encored. "The introduction of the two popular melodies, 'Gentle Annie' and 'Dixy's Land,' was a happy idea of Mr. Berger. The audience were delighted, and the applause was so great that the talented pianist was obliged to return to the platform and repeat the fantasia, to the great delight of the audience."—*Sheffield Paper.*

London: Duncan Davison and Co., 244 Regent Street, W.

V I E N I, V I E N I.

SIGNOR FERRARI'S admired Serenade. Transcribed for the PIANOFORTE by EMILE BERGER, price 2s.

The above charming moreau has met with immense success throughout M. Berger's provincial tour. It is invariably encored.

London: Duncan Davison and Co., 244 Regent Street, W.

Just Published, Price 4s.

NEW VOCAL TRIO for Mezzo-Soprano, Tenor and Bass,
"I NAVIGANTI" (the Mariners).

With Italian and English words. Composed by ALBERTO RANDEGGER.

London: Duncan Davison and Co., 244 Regent Street, W.

HERR REICHARDT'S NEW SONG,
"ARE THEY MEANT BUT TO DECEIVE ME?"

Mazurka-Polonoise.

The Poetry adapted by JOHN OXENFORD.

Price 2s. 6d.

Sung at the Crystal Palace Concerts on Saturday by HERR REICHARDT, with immense success.

The *Times* says: "Herr Reichardt, the German tenor, whose pure, classical style and fervid expression—still remembered, in spite of two years' absence—were displayed with the utmost effect in a characteristic song from his own pen, entitled 'Are they meant but to deceive me?' which exhibited more than one touch worthy the composer of that deservedly popular romance, 'Thou art so near and yet so far.'"

London: Published by Duncan Davison and Co., 244 Regent street, W.

MR. GEORGE FORBES' New Compositions for the Pianoforte—

"Marie," Mazurka de Boudoir 3s.

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BLUMENTHAL'S new Compositions for the PIANOFORTE, "The days that are no more," Madame Sainton's popular song, transcribed, price 3s. "Un petit Cadeau," Bluettes, 3s.

London: Duncan Davison and Co., 244 Regent Street, W.

SIGNOR FERRARI begs to state that the New Edition of his Work, "The Voice and Singing" (The Formation and Cultivation of the Voice for Singing), is Published by Messrs. Duncan Davison and Co., 244 Regent Street, W.

Reviews.

"Two Studies for the Pianoforte"—dedicated to G. A. Osborne—LINDSAY SLOPER, Op. 19 (Ransford and Son).

These are professedly intended as supplementary to Czerny's "*Vilociété*," and as such will be found eminently practicable (practise-able) and useful. The first is a study for "thirds," the second for "octaves." Both reveal the hand of a master. Mr. Lindsay Sloper might with advantage produce more in this way.

"Introduction to 'the Octoroon'"—JULES BENEDICT (Boosey and Sons).

An arrangement for pianoforte *solus* of the interesting and picturesque orchestral prelude performed nightly by the band at the Adelphi Theatre, as overture to Mr. Dion Boucicault's new drama of *The Octoroon*.

"La Dame du Château"—Dr. A. S. HOLLOWAY (Augener and Co).

The composer styles this little piece (in which there occurs a good deal of crossing of hands) "*Fantaisie élégante*," and on that account probably has dedicated it ("by permission") to a lady of title. The theme, upon which he has built some variations not strikingly new, is as subjoined:—



The last three bars are very good, and bear some distant resemblance to something by the French composer, *Méhul*, in his oratorio-opera of *Joseph*. None the worse for that.

"The Murmur of the Ocean"—waltzes—by OWEN HOPE (Boosey and Sons).

An extremely pretty, if not extremely original, set of waltzes; and, what is just as rare, extremely well written. Will that do, Mr. Hope?

"Fleur de Seville;" "Sul Mare;" "Fête Bohémienne;" "Silvery Shower"—pour piano—W. KUHE (Chappell and Co.)

But for the unmeaning absurdity of the titles, there would be nothing but praise for these bagatelles, which are not merely pleasing, but, for the most part, very neatly composed. They are, perhaps, somewhat too difficult for their pretensions; perhaps, however, *not*—a matter of opinion either way. We prefer "*Fleur de Seville*" (*caprice espagnole*), because, although a trifle spun out, and containing many repetitions, it really has—in the second part (pages 4, 5) especially—a touch of the Spanish character; and "*Sul Mare*" (*barcarolla*), because, with nearly equal success, it has caught the Italian—besides being decidedly the prettiest piece of the four. "*Fête Bohémienne*" (*morceau caractéristique*) may boast of a quaint and attractive little "trio":—



And "*Silvery Shower*," or "*Silberstrahlen*" (*caprice étude*), while of a similar pattern ("arpeggios" for both hands, in alternation—the dexter thumb taking the melody) as some fifty others, is as good as five and twenty out of the fifty, and not much worse than the majority of the remaining twenty-five. The type, nevertheless, is fairly exhausted.

"Souvenir de L'Ambiève"—pour piano—A. G. GITS (Cramer, Beale, and Wood).

We were never at Ambiève; but, to judge by the "*Souvenir*" of Herr Gits, it at least cannot be a very *original* place. Seriously, there is not one objection that could fairly be brought against this *valse*, except the now-a-days so very frequent one, that it does not present the shadow of a fresh thought. Brilliant it is, no doubt, and correctly written, as such things go; but why written at all—unless by reason of the necessity of every one composing who can note down what comes into his head with fluency—we are unable to guess. The best part is the trio, in A flat (page 2), where the "canto" is given to the hand sinister, while its companion and superior (novel expedient!) is diligently employed upon a "running passage."

"Il Bacio"—fantaisie de salon, pour le piano—par HAROLD THOMAS (Cramer, Beale and Wood).

Mons. Harold Thomas has made a dashing and effective "*valse*" ("*de salon*" of course), much in the style of the "*Souvenir*" of Herr Gits (just noticed), out of the well-worn theme of Sig. Ardit's well-sung (by Mlle. Tietjens, &c.) "*Il Bacio*"—a voice-waltz after the manner of the still better known "*Valse de Venzano*," which Mad. Bosio, Mad. Gassier, &c., had sung in public no end of times before any one here became aware that "*Venzano*" was the name of its composer.

"Unto Thee, O Lord"—sacred song—by BEETHOVEN (Cramer, Beale and Wood).

This "sacred song by Beethoven" is neither more nor less than the *adagio* of the sonata in C sharp minor, Op. 27 (the "*Moonlight Sonata*," as it is generally called), transposed into C natural minor, with *nine bars omitted* from the middle, by which curtailment Beethoven is made to resume his theme thus—we use the Publishers' key,—



instead of in his own manner, thus (still the Publishers' key):—



she made a famous "hit" in Adolphe Adam's "Ah! vous dirai-je, Maman?" The finale to *Euryanthe*—a favourite piece at the Academy—well executed by the students, the solo parts intrusted to Misses Robertine Henderson and Ibbotson, and Messrs. Wallace Wells and Rudkin, brought a very excellent concert to an end.

SACRED HARMONIC SOCIETY.

THE members of this great society, the foremost of its class in Europe, and therefore in the world, began their winter season on Friday night, 29th ult., with a programme of the highest attraction. Whatever the vicissitudes attending other public entertainments, the concerts of the Sacred Harmonic Society always seem to flourish; and, indeed, the day would be a gloomy one for art and its followers when an institution carried on with such well-directed energy, in a spirit of unselfishness probably without example, and for the promotion of such a truly noble end, should cease to prosper. Thus every lover of music—more especially of the music of Handel and that of the few masters who have striven, with a genius, a faith in the good work, and an earnestness of purpose most nearly kindred with his own, to raise the dignity of the art by devoting its exercise to the purest and loftiest ends—must have been gratified to see old Exeter Hall crowded in every part on the occasion under notice, and have heartily wished, at the same time, that the edifice itself—the only one in London fitted to receive the Sacred Harmonic Society and its patrons—could boast many more *desiderata* than it can actually lay claim to as a music hall, and as a building for the accommodation of the public.

The programme comprised the music written by Mendelssohn for Racine's religious drama of *Athalie*, and the "Dettingen 'Te Deum.'" That a piece so familiar as Handel's Anthem of Victory—his fifth and last setting of the "Te Deum Laudamus"—would be in all respects well given by a body possessed of such resources as the Sacred Harmonic Society, and with so safe and excellent a singer as Mr. Winn for the bass solos, might have been accepted beforehand as a matter of course; but the enormous advance the members of the chorus have been able to make in the more modern, difficult, and comparatively little-known work of Mendelssohn is entitled to some record in detail. The audience—evidently assembled with the conviction that a rare treat was in store—were in high spirits, applauded the principal singers, and Mr. George Vandenhoff, who was to recite the poem, as, one by one, they took their places in the orchestra, and honoured Mr. Costa, the conductor, with what is conventionally termed an "ovation." The result fully justified anticipation, for, on the whole, the music of *Athalie* has never been so finely performed on any previous occasion since its first introduction to the English public (in 1845, at the Philharmonic Concerts).

The overture—not without reason its composer's chief favourite, inasmuch as it is, at any rate, the grandest he has left—was magnificently played; although the fellowship of harps might to good purpose have been doubled, or even trebled, in number, at the last movement, where the *corale* with which the overture modestly opens is so brilliantly reproduced in another key, as a climax. The first musical scene, for chorus and solo voices (two sopranos and a contralto), which shows the "elect"—in defiance of the wrath of Jezebel's congenial daughter, who, now supreme over Israel, has reared an altar to Baal—praising and glorifying the true God at the doors of the Temple, scarcely fell short of perfection. The chorus, "Heaven and the earth display"—the broad and well-defined theme of which, by its frequent apparition, knits the whole together, and begins and terminates with equal solemnity a masterpiece of musical structure—could not have been delivered more emphatically. But perhaps the most striking display was the remarkable passage, "O Sinai," in which Mendelssohn, by the simple expedient of choral "unison," combined with orchestral accompaniments as impressive as they are original, has proved himself worthy to approach a subject no less sublime than the Divine wrath, reflected through the natural phenomena of earthquake and tempest. Choral singing more evenly balanced, firmly sustained, or strictly in tune, has rarely been heard. In the solo parts, too, Miss Louisa Pyne (first soprano), Miss Serle (second soprano), and Madame Laura Baxter

(contralto), did good service, more especially in the trio, "Ye who through servile fear."

In the second musical scene, which opens with the beautiful passage, "What star in its glory upriseth," for sopranos, altos, tenors, and basses, alternately in separate unisons, and then combined in one, the chorus—although their task is now more trying, because the portions assigned to them belong to a plan considerably more varied and intricate—hardly less merited unqualified approval. The passage, "Behold, Zion, behold!" was certainly taken too fast for the efficient utterance of the words; but with this objection criticism must stop. To name no other particular point, we may single out the splendid *corale*—"They, Lord, who scoff at Thee"—the enthusiastic outburst of the faithful, first given out in unison and next in full harmony, with elaborately contrived orchestral accompaniments throughout, as a thoroughly grand and impressive performance. Here the effect of the harmonised verse at the end was equivalent to that of the full unison in the opening chorus already named. The argument of the second scene begins with the homage paid by the people to young Joas (Jehoash), son of Ochozias, the object of Athalia's jealousy, and rightful heir to the throne, whom they liken to Samuel, coming forth as of old, "to comfort Israel." This gives rise to the duet, "Ever blessed child," for women's voices, with chorus—a sort of pendant to "He waited for the Lord" in the *Lobgesang*, and for melody and depth of expression ranking, like that, among the most genuine inspirations of Mendelssohn. The solo performers in this duet—Miss Louisa Pyne and Miss Serle—were all that could be desired; while the piano singing of the chorus was beyond praise—the concluding passage, "O, how blest are they!" being breathed rather than uttered, and wholly realising the poetical idea of the composer. Madame Laura Baxter displayed equal intelligence and vocal ability in the alto solo, "Alas! that all by virtue sainted," and in "Behold, Zion, behold," although, the time of the first being taken too slow, and of the last too quick, it was not always easy for her to preserve the necessary close alliance with conductor and orchestra. In the deeply pathetic passage "The sinner's joys decay," which brings the second scene to an end—not less a wonderful example of vocal expression than a marvellous piece of orchestral colouring—it would not be fair to draw any distinction between the performance of the solo voice (Miss Louisa Pyne) and that of the chorus; both being as nearly as possible faultless.

As the interest of the story culminates, so does the expressive power and invention of the composer; and thus the third scene, which involves the most solemn and important incidents of the drama, is more striking in a proportionate degree than either of its precursors. Our task at present, however, is not to discuss the plan, or dwell upon the extraordinary merits of the illustrations to *Athalie*, which have been more than once examined at length, but to describe the effect of their most recent performance. It is enough, therefore, to remind our readers that the third scene comprises the double prophecy by Joad (Jehoida), of the destruction of the old and the appearance of a new Jerusalem (in which is typified the advent of the Messiah)—both inventions of Racine, but consistently vindicated in his preface to *Athalie*—the antagonistic dialogue between the incredulous and credulous listeners to the words of the High Priest; the exquisite hymn, "Hearts feel that love Thee," for trio of women's voices, with chorus; and other passages of the highest beauty. This very imaginative and picturesque scene was almost uniformly well done. Even the ingenious example of choral part-writing, "Lord, let us hear Thy voice," in which the people prepare themselves for the prophetic revelations of Joad—a composition rarely heard to advantage, owing to the complexity of its divisions—was rendered with a smoothness and justness of intonation that scarcely at any one moment deviated "a pin's point" from the required level. The discourse of the High Priest is recited to the accompaniment of the orchestra and here, as all must agree, Mendelssohn has achieved a more singular triumph in the way of musical word-painting than in either of the Greek dramas of Sophocles (*Antigone* and *Edipus Coloneus*) for which, as for *Athalie*, he composed choral and incidental music at the instigation of the late King of Prussia, who caused them to be represented on the stage of the Royal Theatre at Berlin. The *corale* for the trumpet solo (one of the most striking features of the orchestral design)—strict Lutheran, and con-

sequently appropriate in a musical embodiment of the prediction of a new and purer faith—was played to admiration by Mr. T. Harper, whose tone and phrasing, to say nothing of his executive skill, indicate an artistic refinement not to be excelled. The band did its part admirably here as elsewhere. The dialogue between the credulous and incredulous auditors of Joad—in which the plaintive cry of the non-convinced ("O Zion, thou art doomed," &c.) is allotted with fine discernment to the piercing higher tones of sopranos and altos, while the response of the faithful ("Our Zion firmly stands," &c.) acquires double force through the contrast afforded by the breadth and vigorous firmness of men's voices—although the opening chorus in the minor key, "Promised joys! menaced woes!" (where doubt is first suggested) was taken at considerably too slow a time, was otherwise irreproachable. The trio with chorus, "Hearts feel that love Thee," which brings the third scene to an end—a model of expressive melody, unaffected sentiment, and graceful combination—was so delightfully sung by Miss Louisa Pyne, Miss Serle (who has no reason to fear being overheard), and Mad. Baxter, and so delicately supported by the chorus, who in the brief unaccompanied phrase, "The calm and holy rest" (a sort of glimpse at the forthcoming "Lift thine eyes to the mountains" in *Elijah*), outdid themselves, that the audience with one voice demanded a repetition of the whole, and there was nothing left but to accede—which Mr. Costa naturally did, with the best grace imaginable.

The fourth and last musical scene—where the High Priest declares young Joaz heir to the throne of David, and the "Holy cohorts" swear to defend his right—if not quite equal in sustained interest to the third, contains, nevertheless, some very remarkable passages, which offer good scope for the performers vocal and instrumental. First, the justly celebrated March, which, though taken decidedly too slow at the commencement, was otherwise superbly executed by the band—the deliciously fresh and tuneful trio (the "moving-bass" accompaniment to which was given to perfection by the gentleman who wielded the most conspicuous trombone) being particularly happy, and, by the accelerated speed it assumed, bringing about the resumption of the principal subject of the March with twice the pomp and vigour of the outset. Then the chorus, "Depart, ye Sons of Aaron"—where the people urge the warriors to strike in honour of their legitimate king—was done to perfection, a *bond fide* gradual "pianissimo" (in which, by the way, not the least noticeable point was the skilful management of the supposed receding trumpet, an instrument rarely amenable where such an effect is contemplated) being obtained towards the conclusion. From this point to the climax—including even the rhythmically capricious passage, "Where are Thy blessings, O Lord?" which was taken too rapidly for the words to be clearly intelligible—and, last not least, Miss L. Pyne's noble delivery of her last important solo ("Last of a race of kings"), all, with hardly a point excepted, was as correct and grand as could be wished, the repetition, with striking and interesting modifications, of the opening chorus, "Heaven and the earth display," the recurrence of which at this place gives a satisfactory completeness to the entire work, being as solemn and edifying as at the beginning. This performance of *Athalie*, in short, has won new laurels both for the members of the Sacred Harmonic Society and their vigilant and untiring conductor. Nor must Mr. Brownsmith, who presided with his accustomed zeal at the great (too "great") organ, be passed over without honourable mention. That Mr. George Vandenhoff's well-marked, pointed, and perhaps over-dramatic declamation of the text of Mr. Bartholomew thoroughly suited the taste of the audience, was shown by reiterated plaudits.

The *Messiah* (first ante-Christmas performance) is announced for December 13. The first great choral practice of the London Contingent of the Handel Festival Choir took place last night, when *Acis and Galatea* was to be rehearsed.

ROYAL ENGLISH OPERA.

THE PURITAN'S DAUGHTER.

A new opera from the pen of Mr. Balfe has now become one of the special requirements of the musical season. The public look forward to its production with curiosity and hope, and but too frequently the fortunes of the English opera are dependent on its

success. Lucky Mr. Balfe! who thus interests the musical world beforehand and enchains it afterwards, and holds, it may be, the existences of hundreds suspended from the nib of his pen! The triumphant career of our English (Irish) composer has, however, been honourably and consistently achieved and sustained. The favour bestowed on the composer of the *Siege of Rochelle* some quarter of a century since has never veered about, but has rather been confirmed and augmented with each succeeding year. New candidates for operatic honours have put in their claims from time to time, with greater or less results; but after due season the old liking has returned, and the old feeling has resumed its sway. Profounder musicians may have entered the arena of competition, and more conscientious labourers in the vineyard may have presented more carefully gathered fruits; but one touch of nature makes the whole world kin, and as Mr. Balfe in his compositions aims to please the million in the first place, and endeavours to charm without effort, he has always the majority with him, who, after all, are the true judges in the matter, and can alone confer immortality. It is not the musicians but the multitude who have given lasting fame to *Don Giovanni*, *Il Barbiere*, *Fidelio*, *Masaniello*, *Der Freischütz*, &c. An opera not addressed to ordinary comprehensions had best not be written at all, at least as far as regards publicity. No composer, we have a shrewd suspicion, ever wrote a work for the theatre who had not the pit and galleries in view as well as the boxes and stalls. If he had not he was an inconsequential workman, who did not 'do justice to himself' or those who employed him, and who, in fact, attempted to impose on the world. Mr. Balfe is undeniably the composer for the people. His flight, long or short, is invariably beneath the clouds. He never soars into the empyrean with the eagle, which too often implies quitting the range of vision altogether, but is content with occupying the regions where the real song-birds tune their throats, not always, be sure, perched on a thorn with the linnet, nor hid in a thicket with the blackbird and thrush, but now and then mounting with the lark, never out of sight, and always

"True to the kindred points of heaven and home."

This is the secret of Mr. Balfe's immense popularity. He makes himself always understood, never goes beyond his depth, writes without the fear of scholastic anathemas, and prefers simplicity to profundity and elaboration.

The new opera produced on Saturday last, under the title of the *Puritan's Daughter*, created more than usual interest, inasmuch as it was rumoured that Mr. Balfe had at last procured a librettist worthy of his talent. A new book by a rational hand for Mr. Balfe was, indeed, a godsend, and a masterpiece was anticipated—need we add, has been realised? Now that Mr. Balfe has shown himself eager to collaborate with an experienced writer and a scholar, we may look forward even to more brilliant achievements than the *Puritan's Daughter*.

The libretto is by Mr. J. V. Bridgeman, a gentleman well known in literary circles for his scholastic attainments, and also as a contributor to the stage in various departments of the dramatic art. The story is ingenious and simple, and not taken from any source with which we are acquainted. The period is that of Charles II. Wolf (Mr. H. Corri), formerly colonel of Cromwell's regiment of "Ironsides," and some Puritans bound in the same cause, have received information that King Charles, accompanied by a small escort, intends making a journey from London to Dover. They conspire to fall upon the escort and carry off the King. A ship is required to convey Charles abroad when taken, to obtain which Wolf promises the hand of his daughter Mary (Miss Louisa Pyne) to Seymour (Mr. St. Albyn), a buccaneer. Seymour has a lieutenant Drake (Mr. Wallworth), who, under the cloak of obedience, waits to requite his captain for having formerly carried off his betrothed. The Puritans meet in a ruined chapel attached to Middleton Hall, where Colonel Wolf resides with his daughter and Clifford (Mr. Santley), his secretary. Mary Wolf and Clifford are attached to each other. Wolf has chosen Clifford for his secretary, though a Royalist, as his father and himself were friends in boyhood. At the meeting of the conspirators there are two unsuspected listeners—Mary Wolf, who has strayed to the secret door, and Ralph (Mr. George Honey), the comic character of the piece, who, having overheard Seymour observe he would find treasure in the chapel, meaning Mary Wolf, comes in search

of concealed gold. The Puritans having sworn their oath of vengeance, hear a noise at the door. Seymour rushes off and brings in Mary. The Roundheads are furious at being discovered, and Seymour making known to them the attachment between Mary and Clifford, they swear that Clifford shall die unless the girl marries Seymour. Mary, to save her lover's life, consents, and takes an oath never to speak of what she has witnessed. Clifford is distracted at learning from Mary that she is about to become the wife of another. Not being able to obtain any clue to this change in her feelings, he is maddened by jealousy.

In the second act King Charles (Mr. Patey) and Rochester (Mr. W. Harrison) seek shelter from a tempest in Middleton Hall, and are received by Clifford. When Colonel Wolf comes in, he perceives, to his surprise and delight, that the King is in his power. The hall is surrounded, and all chance of escape prevented. Clifford alone has leave to quit the mansion unquestioned. The Merry Monarch, who pays court to Mary, in consequence of a wager with Rochester that he would carry her off without discovering his rank, learns from her how unjust he has been towards Clifford, whose father lost life and fortune in his cause. Stung with remorse, he promises that Clifford shall be restored to his estates, and declares himself to be the King. Mary remembers the oath of the Puritans, and determines to save the King's life. She attempts to lead him off by a secret passage, but every outlet is guarded. She conceals Charles on the approach of Clifford, and when the young cavalier is about to take leave of her for ever, the King stands before them and endeavours to reconcile matters. Clifford, at first incensed, is ultimately assured of the innocence of Mary, and determines to effect the King's escape at the risk of his own life. Charles and Clifford change cloaks and hats, and the King passes through the guards.

In the last act, on the discovery of the King's escape, Rochester, Clifford, and Ralph are about to be shot, when the Royal troops, headed by the King, break into the hall; Seymour is shot by Drake, and the Puritans are led off to meet their deserved fate. All things are satisfactorily explained, and Clifford is united to Mary.

The opera commences with an overture as remarkable for the brilliancy of the instrumentation as for the felicity of the ideas. The horn movement, above all, with which it opens, is striking and melodious. The introductory chorus, "Here's to wine!" is extremely attractive, and pleased the audience on the threshold. The overture, by the way, was loudly applauded and repeated. The comic duet, "I would ask a question," for Ralph and Jessie (Miss Susan Pyne), is written in the composer's most fluent manner, and in his peculiar humorous vein. The ballad of Wolf, "My own sweet child," is after the sentimental pattern, with a florid *caballetta* for Mr. H. Corri. The comic song for Ralph, "What glorious news is that I've heard," is one of the most original things in the opera. The opening phrase is suggestive of one of the Irish melodies, but all the rest is as new as it is attractive. The accompaniments are racy and full of variety, and the whole song is characteristic and replete with interest. The manner in which the popular air, "The power of love," is hinted at rather than brought in at the end is exceedingly happy. The scene where the Puritans take the oath of freedom, if wanting in grandeur and elevation, is grave and solemn, and towards the conclusion is particularly impressive. In the concerted morceau after the oath there are some happy and telling bits. Mary's appeal, "Wouldst thou see me perish?" is beautifully plaintive, the oboe being employed in the accompaniment with striking effect. So also Mary's response to the oath, "I swear by all I love," in which a wonderfully fine effect is obtained by one note sustained pianissimo by the choir, while the soprano voice is singing. The ballad for Mary, "Pretty, lowly, modest flower," is one of the gems of the opera. The leading phrase is beautiful, and the florid passages at the termination brilliant and effective. The duet for Mary and Clifford, which constitutes the finale, "Yes, thou must cease to love me," has many felicitous points. The opening movement is extremely melodious, while the Italian grace and flow of the *ensemble*, "Oh! dared I speak?" is not likely to escape the least observant listener. Clifford's ballad, "Oh! would that I had died ere now," which follows, created, perhaps, the greatest sensation of the evening. Although a real Balfé-sentimental tune, it is new and beautiful, and will be heard all

over Europe. With infinite tact and corresponding effect, the composer has made Mary repeat the air in form of a prayer, after Clifford has sunk stupefied into a seat.

The second act commences with a recitative and air of a bold character, "How peal on peal of thunder," for Clifford. The trio for Charles, Rochester, and Clifford, "By the tempest overtaken," is characteristic of the situation. The concluding motive is very sprightly. The terzetto, "My welcome also to this roof," allotted to Charles, Rochester, and Wolf, is a genuine inspiration. It is succeeded by a vigorous strain for Wolf, "Can it be, do I dream?" which is worked into a turbulent invocation. The duet, "Let the loud timbrel and the trumpet," would require another Tamburini and Lablache to give it full effect. The song for Rochester, "Though we fond men all beauties woo," is gay and spirited. The long duet between the King and Mary has many points of interest, but is uselessly elongated. The gratitude of the young girl would have been better expressed in two than two-and-thirty lines. Miss Pyne, whose singing was superlative here, never proved herself a more consummate mistress of the vocal art. Rochester's bacchanalian song, "Let others sing the praise of wine," given with great animation by Mr. Harrison, was one of the hits of the performance. The air is not merely catching, but haunting; the burden is irresistibly quaint; and the very essence of comedy is attained. The ballad, "How well I recollect the night," which Mary addresses to Clifford, is original and beautiful, and is sure to win its way to the highest favour. The duet which follows wants condensation. A charming terzetto follows, "What man worthy of the name," but its effect is dissipated by the long concerted piece which follows. The quatuor, "Ere long death, perhaps, shall lay me low," is noble and brief, as it should be in the situation. The close of the second act is solemn and striking. Mary, believing Clifford to be the King, laments over his fate; Clifford, aside, calls upon Heaven to give Mary strength to endure the coming blow; while Rochester, under the influence of Bacchus, in snatches of the drinking song, celebrates the good qualities of punch. This scena is conceived and developed with the highest art and skill.

The music of the third act is hardly of equal interest with the other two. The song of Rochester, "Hail, gentle sleep," is smooth and flowing. The scene involving the treachery of Seymour, the discovery of the King's flight, the baffled rage of the Puritans, the confession of Ralph, the examination of Mary, the doom of Rochester, Clifford, and Ralph, and the distraction of Mary, although interesting from a dramatic point of view, is not well adapted for musical purposes. It is too long, and, being all of one tone of sentiment, becomes somewhat monotonous. Certain unison passages given to the conspirators have a powerful effect, and the by-scene between Wolf and Mary, where the daughter pleads to her father for Clifford, is touching and beautiful. Uproarious applause is obtained nightly by Miss Louisa Pyne, in the ballad, "My father dear, though years roll by," in which the splendid singing and unusual energy of the lady completely electrify the audience. The finale is a rondo given to the soprano, brilliant and showy, and well calculated to exhibit the perfection of Miss Louisa Pyne's mechanism.

A more triumphant success than that achieved by the *Puritan's Daughter*, we do not remember at the Royal English Opera. To this success almost every artist in the performance more or less contributes. To Miss Louisa Pyne, Mr. Harrison, and Mr. Santley, the chief honours of the execution are due. We never heard Miss Pyne sing more superbly. Mr. Balfe, indeed, seems to have written instinctively to set off her voice to the greatest advantage. Mr. Santley, too, never sang more nobly or with greater effect. Mr. Harrison was exceedingly humorous as Rochester, and makes great fun in the drinking scenes, and is altogether admirable. Mr. George Honey has an important part in Ralph, and contrives to amuse the audience with his whimsicalities. Miss Susan Pyne must be complimented for undertaking a subordinate character like that of Jessie, to which, however, she imparts, by her mirth and sprightliness, no ordinary significance.

The band, under the zealous conduct of Mr. Alfred Mellon, we need not say, is thoroughly up to the mark, and the chorus are excellent.

TO CORRESPONDENTS.

J. R. (Tunbridge Wells).—All right.

NEEDLY.—Good.

BRICK.—Erewhile.

J. G.—The paper will be put in hand in the first week of the ensuing year.

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THE Fourth Concert of the Fourth Season (and last but one before Christmas).—Monday Evening, December 9, 1861.—The Instrumental Pieces selected from the Works of MOZART; the Vocal Pieces from those of VARIOUS COMPOSERS.

PROGRAMME.

PART I.—Quartet, in E flat, for Two Violins, Viola, and Violoncello (first time at the Monday Popular Concerts) MM. Vieuxtemps, L. Ries, H. Webb, and Pague (Mozart). Song, "Vo far guerra" (*Rinaldo*), Miss Banks (Handel). Canzonet, "Sympathy," Madame Louise Vinning (Haydn). Sonata, in B flat, for Pianoforte alone, Miss Arabella Goddard (Mozart).

PART II.—Sonata, in B flat (written for Mlle. Strinasacchi), for Pianoforte and Violin, Miss Arabella Goddard and M. Vieuxtemps (Mozart). New Song, "Never forget," Miss Banks (G. A. Macfarren). Song, "On music's softest pinions," Madame Louise Vinning (Mendelssohn). Quintet, in A major, for Clarinet, Two Violins, Tenor, and Violoncello (repeated by unanimous desire), MM. Vieuxtemps, Lazarus, L. Ries, H. Webb, and Pague (Mozart).—Conductor, Mr. Benedict. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the quintet, an interval of Five Minutes will be allowed. The Concert will finish at about a quarter after ten o'clock.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, DECEMBER 7, 1861.

AMONG composers for the organ, Bach, by unanimous consent, stands the highest: and of all his many contributions to the "King of instruments," the most universally admired are his pedal fugues. J. N. Forkel*, Bach's biographer, and the intimate friend and correspondent of Charles Philip Emanuel, the "Patriarch's" second son, although a diligent seeker after Bach's MSS. does not seem to have been acquainted with more than a dozen of the pedal fugues. In alluding to the "grand preludes and fugues with *obligato* pedal†," Forkel remarks, "the number of

these cannot be ascertained; but I believe that it does not exceed a dozen; at least, with all my inquiries for many years, at the best sources, I have not been able to collect more than twelve, the themes of which I will here set down. To these I may add a very artificially composed *Passacaglia*; which, however, is rather for two clavichords and pedal than for the organ."

Subsequent explorers have been more fortunate—adding to the treasures amassed by the industry and research of Forkel almost three times as much as he himself procured—and, among other things, some of the finest of the organ pieces. Kittel, a pupil of Bach, and organist of Erfurt—who had accumulated a very extensive assortment of the unpublished works, which was unfortunately distributed after his death—owned, together with other compositions for the organ, thirteen fugues, with pedal *obligato*, among which we find the grand fugue in G minor, without prelude. The twelve, of which Forkel has given a thematic catalogue, are in C minor, A minor, G major, E minor, B minor, C major, D minor, C major, D minor, F major, G minor (not the one so frequently performed by Mr. Best), and the prelude and fugue in E minor, known to every organist. The set of Six Preludes and Fugues (*Sechs Prædium und sechs Fugen mit Pedal*), published at Vienna as far back as 1801, were most probably selected from the Forkel and Kittel MSS. How many compositions of the kind Bach really produced it is impossible to guess; but, in all probability, the best of them are printed in the most recent German editions of Griepenkerl and others.

If any proof were wanting to show that Bach was one of the greatest organ players that ever lived, these "pedal fugues" would suffice. "His great genius," observes Forkel, "which comprehended everything, and united everything requisite to the perfection of one of the most inexhaustible of arts, brought organ playing to a height of excellence it had never attained before his time, and will hardly reach again." "The admirable John Sebastian Bach," says another writer*, "has at length, in modern times, brought the art of the organ to its greatest perfection; and it is only to be wished that after his death it may not decline, or be wholly lost, on account of the small number of those who still bestow any pains upon it."

"When John Sebastian Bach," says Forkel, "seated himself at the organ, which, when there was no divine service, he was often requested to do by strangers, he used to choose some subject, and to execute it, in all the various forms of organ composition, so that the subject constantly remained the ground-work of his performance, even if he had played, without intermission, for two hours or more. First, he used this theme for a prelude and a fugue, with all the stops. Then he showed his art of using the stops, for a trio, a quartet, &c., always upon the same subject. Afterwards, followed Psalm tunes (choral), the melody of which was intermingled in the most diversified manner with the original subject, in three or four parts. Finally, the conclusion was attained by a fugue, with all the stops, in which either another treatment only of the first subject predominated, or one, or, according to its nature, two others were mixed with it. This is the art which old Reinken, at Hamburg, considered as being already lost in his time, but which, as he afterwards found, not only lived in John Sebas-

* Author of the "Complete History of Music," and other works.

† Life of John Sebastian Bach, with a critical View of his Compositions, page 10.

* Quanz, or Quantz—a celebrated player on the flute, who added a key and other mechanical improvements to the instrument. Quanz was a friend of Handel, and, besides his musical talents, wrote several treatises, which had great reputation in their day.

tian Bach, but had attained through him the highest degree of perfection."

The foregoing is only a paragraph selected from a long and interesting account of Bach's excellent qualities as a performer on an instrument he loved as much as the clavi-chord itself; and for which he wrote so many masterpieces. Although the organ fugues are more than a century and a quarter old, they possess all the charm of novelty. Nothing can possibly be more unlike our mighty Handel than his no less mighty contemporary, "the giant of Thuringia." Both the material and the machinery of the two men differ essentially: there is more variety in Handel, but there is more unity in Bach, a freer flow of rhythmic tune in the former, but greater depth of harmony and greater ingenuity of contrivance in the latter.

IN the new opera, *The Puritan's Daughter*, an attempt has been made to transfer the special interest heretofore invested in the tenor singer to the baritone. For the first time, we believe, in the history of the Opera, the part of the lover has been taken from the high voice and given to the low. Why Mr. Balfe should have acted in direct contradiction to all his predecessors, Italian, German, French, and English, seems unaccountable, and we cannot pretend to offer any solution to so difficult a problem. We may speculate, nevertheless, upon the fact of how far such a violation of all precedents is admissible under any circumstances, and what may be its ultimate effect on the constitution of operas.

From time immemorial—at least, since the male soprano went out of fashion—the tenor has been the recognised representative of the lover's part, which, in almost every instance, has been the principal male part. But not in operas only was this the case. In oratorios, cantatas, and in all character pieces, the most important music has been assigned to the tenor. Exceptions may be taken to the operas of *Don Giovanni* and *Figaro*, and the oratorio *Elijah*, since in these masterpieces the baritone or bass has been made the chief personage, and the tenor rendered subordinate. But in each of these examples the composer had been influenced to write for a special singer. Moreover, it must be remembered that in neither of Mozart's operas does the bass play the *real* lover's part, or sing the lover's music. Don Giovanni's most passionate strains, however beautiful, want the heart-felt tenderness which we find in the songs, &c., apportioned to Don Ottavio—witness the airs "Il mio tesoro" and "Della sua pace," and the duet "Fuggi crudele"—while the music of Figaro, the veritable lover of *Le Nozze*, has nothing of love in it whatsoever; at least, no tender appeal, no passion, no outpouring of the heart. *Le Nozze di Figaro* is an opera of pure intrigue, and the absence of the usual principal element is thereby in part apologised for. In *Elijah*, too, although the chief momentum of the music and its greatest features are intrusted to the bass voice, by far the two finest airs in the oratorio—"If with all your hearts," and "Then shall the righteous"—are given to the tenor, proving in what superior account that class of voice was held by the composer. Rossini has written more than one opera in which the baritone or bass plays the conspicuous character, but not one in which the principal love's part is assigned to that register of voice. Assur in *Semiramide* and Maometto in *L'Assedio di Corinto* are the leading personages in these operas, and both are basses; so, too, in the *Gazza Ladra*, Fernando is the bass and is of far more importance in a musical and histrionic sense than Gianetto,

the tenor; but none is a lover in the real dramatic accep-tation of the term. In fact, it comes to this; composers have discovered, and the world has endorsed the discovery, that the tenor voice is the most truthful exponent of love and tenderness, and that what is bold, energetic, and forcible, belongs by right to the grave voice. We certainly cannot call to mind any opera in any language, in which the bass is made to undertake the lover, and consequently must look upon Mr. Balfe's alternation of the parts as somewhat daring, if not hazardous. How it may end is entirely matter for speculation. An English opera without a tenor has ere this been written; but never, if our memory serve us right, one in which the tenor has been made subsidiary or secondary to the bass. Mr. Balfe is a first-rate authority, and nothing in operatic writing that has received his sanction and judg-ment is to be treated lightly. Of course the majority will treat his new arrangement of the voices as a serious innova-tion, while some, no doubt, will look upon it as an attempt to revolutionise opera. We ourselves hardly know what to think, until such time as a fair trial has been made. *The Puritan's Daughter* is likely to have a long run, and the career of that opera must satisfactorily determine how far the composer has been justified in departing from tradition and precedents, and aiming at reformation. We fear, how-ever, it will not be easy to move the public from the recog-nition of not merely an authorised form, but an old estab-lished preference.

THE PURITAN'S DAUGHTER.

To the Editor of the MUSICAL WORLD.

SIR,—It having been generally reported in the music trade during the past week that persons from our house were sent to Covent Garden Theatre on the first night of *The Puritan's Daughter* to hiss that opera, and that it was owing to their united efforts that the encore to Mr. Harrison's drinking song was received in such a very unfavourable manner, will you allow me to give a flat contradiction to that report, and to state that only two persons (my brother and an assistant) were present on the occasion in question, and that neither one nor the other expressed in any way whatever any dis-approbation of Mr. Harrison's song, or his performance of it? I am very anxious that this should be known, as I be-lieve that the petty conduct which has been attributed to our house can have originated only in the mind of *one person* who is unhappily a prey to many delusions, which include one that every person he meets is his enemy, and is conspir-ing to overthrow him. The more natural way to account for the unpleasant sounds which were heard is, I think, the extreme length of an opera on the night of its first re-presentation, and the impatient character of the rather boisterous public which makes a point of being present on the "first night" of every new work of importance.—I am, dear Sir, yours obediently,

JOHN BOOSEY.

28 Holles Street, 7th December.

VOCAL ASSOCIATION.—The Right Hon. the Earl of Dudley is expected to preside at the annual meeting of the Vocal Association during the present month. His lordship, who is always a liberal patron of the fine arts, has contributed greatly to the success of the Society, since he has consented to become the president, by the establishment of the annual *conversazione*, certainly one of the most brilliant and interesting of the season. The Society com-mences its rehearsals for 1862 under the direction of Mr. Benedict immediately after the general meeting.

MADAME GRISI'S FAREWELL TOUR.

THE party crossed over from Glasgow to Belfast on Saturday evening, and had a tolerably rough passage. Sailors would have called it "a dirty night" in every sense. It was dark and stormy, the wind howled and the waves were high—a combination very distressing in its effect upon the tourists, and which detained them some two hours longer than usual on the voyage. After a day's rest, however, they completely recovered themselves, and by their performance at the concert on Monday evening in Belfast, it seemed as if the sea-trip had been beneficial rather than otherwise. The concert was the most successful of the whole tour, and is thus spoken of in the *Belfast News Letter* of Dec. 3:—

"THE ANACREONTIC SOCIETY—FAREWELL OF MADAME GRISI.—Last evening, the Anacreontic Society gave their second dress concert for the season, and the fact that Madame Grisi was engaged to appear for the first time in connection with the Society, and for the last in this town, attracted a most crowded and fashionable audience, that filled the Music Hall to inconvenience. Mad. Grisi has been so long before the public that any elaborate notice of her wonderful powers or of her successful career would be now altogether out of place. Perhaps no great artist has ever, for so long a time, maintained the supreme position which Mad. Grisi is only now surrendering with reluctance. The eminent prima donna took part in the canto 'Giulia gentil.' There was little demand upon our powers in this *morceau*, save in the long drawn-out note at the close of the chorus, and which was like a reminiscence of the oak scene in 'Norma.' The canto was encored vehemently, and the last verse was repeated. The larger portion of the audience were agreeably surprised by the first bars of the romanza from Flotow's *Marta*, 'Qui sola, vergin rosa,' but the initiated were aware that the gem of the opera is, in fact, the charming Irish melody, 'The last rose of summer.' It was indeed an unusual treat to hear Grisi sing this exquisite air. There was no profusion of ornament, no overlaying of the melody with unmeaning *roulades*—it was the old strain, pure and simple, given with a clearness of tone and a depth of feeling that it would be impossible to surpass. The applause of the audience, as the delicate concluding *tremolo* died away, was warm to enthusiasm, and Mad. Grisi, on reappearing, substituted 'Home, sweet home,' which was an equally great success."

Of Miss Conran, who made her first appearance since her return from the Continent on this occasion, the same paper says:—"Her voice is a mezzo-soprano of much sweetness and extremely flexible, capable of conveying the most delicate shades of expression. In the duet 'La ci darem,' from *Giovanni*, she sang sweetly and effectively, but it was in the *una voce* from *Il Barbiere* that her great effort was made. If there was a fault in this, it was that there was too rapid a succession of ornaments; but her *floriture* are something surprising, and many of the most accomplished artists of the Italian school might envy Miss Conran's attainments in this respect. After both her appearances Miss Conran was deservedly recalled and warmly applauded; and to have won such plaudits singing beside Grisi was no light praise. Of the other lady artists, Mad. Dario sang 'Ah fors'è lui,' from *Traviata*, with remarkable power. Mad. Lemaire sang Meyerbeer's 'Nobil Signor' very correctly and fluently, and was applauded. Signor Galvani, an exceedingly pleasing tenor, sang Donizetti's 'Com'è gentil,' and also did good service in many concerted pieces; and Signor Ciampi, a young basso profondo of great promise, and of evident talent, sang 'Largo al factotum' with all the effect of which that well-known buffo song is capable. In the trio, 'Pappataci,' from *Italiana in Algeri*, Signors Ciampi, Cresci, and Galvani sang so well as to win a hearty encore. Indeed, it was one of the gems of the evening; and the delicate tenor passages of Galvani, imitated by Ciampi's falsetto, at once surprised and delighted the audience.

"The members of the society played two overtures, *Don Giovanni* and *Oberon*. These were performed with remarkable *verve*, and *Oberon* especially told upon the audience. The vocal members sang Wallace's chorus, 'Come away to the chase,' with admirable effect; and Webbe's glee, 'The mighty conqueror,' was also well given. The concert concluded with 'God save the Queen,' in which Mad. Grisi took a solo verse, and the whole strength of the society and the remaining artists joined in

the chorus, the entire audience standing during the performance. At its close Mad. Grisi was warmly applauded, and bowed her acknowledgments to the company. The concert was conducted, in his usual efficient manner, by Herr Leo Kerbusch."

On Tuesday the party proceeded to Dublin, and commenced the series of farewell performances at the Theatre Royal with *Lucrezia Borgia*.

The reception which Madame Grisi met from her enthusiastic admirers in Dublin was cordial in the extreme. The applause lasted several minutes upon her making her *entrée* as the Duchess. Her singing throughout the opera was marked by its original sweetness and effect, while her acting seemed to have lost none of its former vigour and expression. She sang 'Com'è bello' very much as of yore, while her 'Il segreto' drew down rapturous applause and an immediate *encore*. In the second and in the last scene of the third act, her vocalisation was truly grand. Signor Galvani made a most favourable impression, and sang amongst others the solo 'Di Pescatore' very effectively. Mad. Lemaire as Orsini evinced a great deal of ability, and Signor Cresci as Don Alfonso proved the possession of an excellent baritone, which he managed artistically. The choruses were full and effective, and the opera, as a whole, was admirably performed. During the acts Mad. Grisi was called before the curtain and enthusiastically applauded.

On Wednesday *Rigoletto* was given, Mlle. Dario making her *début* before the Dublin public as Gilda. Of this, and Miss Ellen Conran's return to her native city, we shall speak more fully next week.

MONDAY POPULAR CONCERTS.—If the attendance at these entertainments is to go on increasing at the present rate, St. James's Hall will be quite inadequate to accommodate the multitude. The influx last Monday was enormous; not only had every stall its occupant, but the balcony, galleries, area and orchestra were all densely packed with an audience whose earnest attention and thorough appreciation were by no means the least agreeable incident of the evening. The programme was from "Various Composers," the instrumental part comprising the septet and pianoforte sonata in E minor, op. 90 of Beethoven; Dussek's sonata in G (op. 69, No. 2), for violin and pianoforte; and Haydn's quartet in C (op. 33, No. 3): the second and last for the first time at these concerts, in accordance with a plan introduced this season of always presenting two "novelties." The greatest attraction was undoubtedly the septet. The names of Messrs. Vieuxtemps, Webb, Paque, and Severn, as violin, viola, violoncello, and double bass—with Mr. Lazarus, clarinet; Mr. C. Harper, horn; and Mr. Hutchins, bassoon—are a guarantee for the perfect execution of the septet, which was attentively listened to throughout,—the performance occupying some forty-five minutes,—and the *scherzo* rapturously encored. In the *Tema con Variazioni* each instrument seemed to vie with the other, and one hardly knew which to admire most, the composition or the performers, who were "applauded to the echo" on leaving the platform. *Appropos* of the pianoforte sonata (in which Mr. Charles Hallé displayed all his well-known executive power and thorough comprehension of the composer's intention), we must not omit allusion to a pledge from the director that henceforth the "Analytical Programme" will comprise a detailed analysis of the solo sonata, "with illustrations in musical type," at every concert, which will make these books all the more valuable to such as wish to obtain a thorough understanding of each movement. The sonata duet, Dussek (which had been already twice given), although perhaps not quite so catching at first hearing as its companion in B flat, was evidently well suited to the general taste; while Haydn's quartet, despite the concert being longer than usual, kept the majority of the audience in their places to the last. Mlle. Florence Lancia's charming voice and unaffected style were exhibited in Dussek's canzonet, "Now summer has departed," and Schubert's "Young Nun," the latter, by the way, most particularly characteristic of the composer of the "Erl King," and so well sung as to lead to an *encore*, which, nevertheless, was modestly declined. Mr. J. W. Davison's song, "Swifter far than summer's flight" (Shelley), and Mendelssohn's "Savoyard's Song," were both well given by Miss Leffler, Mr. Benedict accompanying the vocal music with his customary

taste and ability. At the next concert Miss Arabella Goddard will make her first appearance this season, and Mozart's quintet is to be repeated "by desire."

NATIONAL CHORAL SOCIETY.—Mr. G. W. Martin, founder and conductor of this society, has invited 3000 soldiers from the various garrisons in the metropolis to a grand performance of Handel's *Messiah*, to be given by the members at Exeter Hall on Thursday next. The number in the chorus is over 700, and the number of instruments employed on the occasion will be nearly 100. His Royal Highness the Duke of Cambridge and a number of other military officers of the highest standing have offered their patronage and support. The concert is the first of a series which Mr. Martin proposes to give during the winter to the soldiers with the view of creating a taste for choral music among the men, thus providing them with a means of rational amusement during their leisure hours. The principal soloists will be Miss Elenora Wilkinson, Mrs. Merest (late Miss Maria B. Hawes), Messrs Wilbye Cooper, and Lewis Thomas.

A NEW PRIMA DONNA TO COME.—"Miss Austin, a lady resident in our own locality," writes the *Northern Daily Express*, in treating of Mad. Grisi's farewell concert at Newcastle, "and the pupil, we understand, of Miss Emily Grant, though apparently suffering from intense nervousness (natural to a first appearance), sang Mozart's impassioned aria, 'L'Addio,' with great purity of style and expression; and in Frank Mori's new ballad, 'A thousand miles from thee,' gave unmistakable evidence of the fine quality of her voice, and of her careful and excellent training in phrasing, production of tone, and general management of a class of organ usually requiring the most careful, artistic, and judicious attention. In both pieces she was most warmly received and applauded, nothing short of an encore sufficing in each case, which was doubtless quite as much due to the intrinsic merit of her performance, as it was prompted by the kind feeling of encouragement to a *débutante*. To the first encore she replied by repeating one of the stanzas of the aria, and to the latter, which was the more enthusiastic of the two, she but increased it when Sig. Vianesi played the symphony to Hatton's 'Good-bye, Sweetheart,' and which, as sung by her, was not the least successful effort on her part of the evening. We have no doubt that Miss Austin will one day prove a refined and elegant vocalist."

Provincial.

The *Western Daily Mercury* of the 4th inst. publishes a long account of a concert given at Plymouth on the previous night, from which we extract the following:—

"Last evening Mlle. Anna Whitty, Herr Formes, M. Ole Bull, Mr. Emile Berger, and Mr. and Mrs. Tennant appeared and performed at the Mechanics' Institute before an audience which crowded the hall. It is long since so attractive a concert party visited the west, and under any circumstances the prospect of hearing, in addition to the celebrated Formes, and 'that magician of the bow'—Ole Bull—the newly arisen English prima donna, Mlle. Anna Whitty, must have drawn the musical world together in great force. The popular songstress comes among us with so many testimonials of the highest character from every city and town she has visited since her arrival in this country from the scene of her still greater triumphs, that expectation was on tiptoe. But, apart from this, Herr Formes is not to be heard in the provinces every day, and the opportunity of listening to his masterly interpretations is not one that many musical people can afford to lose. The fame of M. Ole Bull's performances on the violin is world-wide. The programme combined the varied talents of the performers with excellent taste. For instance, Mlle. Whitty sang, in the first part, Pasiello's exquisite rondo, 'Non più mesta,' her performance of which has so delighted every audience before which she has sung it, in the opera and the concert-room, during her recent tour, and, later in the evening, Mr. St. Leger's pretty love song, 'Somebody is waiting for me,' in addition to her part in several concerted pieces. Her voice was in good condition, and fairly open to criticism. Not to a single note of the 'Non più mesta' did Mlle. Whitty fail to give its proper importance and expression—yet she ran over the exceedingly difficult passages with which the composition abounds with all the graceful ease that characterised her performance of

the simple English ditty afterwards. The first solo of the great basso was 'The Wanderer,' which he sang in German, with the alternating torrent-like impetuosity (!) and pathetic tenderness which belong pre-eminently to himself. In response to an encore, Herr Formes gave one of Mozart's humorous airs, with all the merry vivacity of a true Leporelli. In the second part, he sang his own beautiful ballad—'In sheltered vale'—in splendid style, accompanying himself upon the piano. Mrs. Tennant substituted 'Baby mine,' for 'Sweet spirit, hear my prayer,' in the early part of the evening, and afterwards was encored in a Scotch air, which she sang prettily. Mr. Tennant was encored in 'Far, far away, my love,' a new ballad by Charles J. Hargitt; and loudly applauded in 'Annie dear, good-bye.' Mr. Emile Berger's accomplishments as a pianist are of a high order. His execution is easy, spirited, careful, correct, and masterly. He performed two compositions of his own, indicative of considerable ability, a fantasia on popular airs, and a solo of less pretension, but containing some remarkably beautiful passages. The lion of the evening was M. Ole Bull, who was, at every appearance, greeted with tremendous cheers, and at every disappearance enthusiastically encored. The great violinist's first performance—Paganini's famous solo, 'Di tanti palpiti'—was beyond praise. It is impossible to describe the masterly interpretation of this solo. Now the performer was simply a violinist, and the next moment the tones that issued from the instrument were so flute-like that those who heard them doubted their senses. When they died away, the hall resounded with applause which could no longer be restrained, and M. Bull returned to amuse his admirers with a curious exhibition remarkable mainly because so foreign to the instrument upon which it was given. His next performance was an arrangement of 'Le Carnival' by himself. Again, the violin was the most wonderful of fiddles and the most delightful of flutes by turns; and, above all this, the artist's bow elicited from its strings such trills as only the nightingale and M. Ole Bull's violin can produce."

The *Manchester Examiner and Times* writes as follows respecting Madame Lind-Goldschmidt's second concert at the Free-trade Hall:—

"The second concert, a miscellaneous one, took place to an audience exceeding in numbers that assembled at the *Creation*. Mad. Goldschmidt had selected for her opening effort the scena and aria from *Beatrice di Tenda*, 'O! miei fedeli.' There are few vocal compositions, perhaps, more difficult; and it must not be disguised that the difficulty was apparent, even under the skillful interpretation of Mad. Goldschmidt, who has always possessed the peculiar faculty of disguising the means of art in its most minute expression. The conquering of these difficulties went to show how far the voice has changed in quality of tone from that charming freshness and brilliant facility that belonged to Jenny Lind in the zenith of her fame. The truth of conception, the great versatility of style, and, occasionally, those flashes of greatness which few have ever touched since the days of Malibran or our own Mrs. Wood, were there still; and an audience, worked up by these qualities (to many of them previously unknown), could afford to forgive a little faulty intonation. The duet with Mr. Reeves from *Lucia* may be put in the same category. Then came the rondo 'L'amero saro sostante,' with its quaintness of character, into which she threw a spirit quite her own, and marked by the old inspiration. Here Mad. Lind was finely supported by the violin solo obbligato of Mr. H. Blagrove, and took the opportunity of introducing one of those long-sustained *sotto voce* notes of which she used to make so much in the chamber scene of the *Sonnambula*. There was great beauty in all this, and it was warmly applauded. In the 'Fatal moment,' the terzetto from *Robert le Diable*, with Mr. Reeves and Signor Belletti, there were pleasant recollections of the earliest of her triumphs, though the husky quality might be considerably observable. In the 'John Anderson,' and again in the 'Norwegian Echo Song,' where simplicity of expression, along with an unstrained delivery of the voice, were the leading characteristics, Mad. Goldschmidt showed much of her former peculiar charm. These were, indeed, a treat to those who admire simple beauty rather than ornate elaboration, and were vociferously applauded. Mr. Reeves and Signor Belletti, we need scarcely say, did ample justice to the music set down for them. In the duet from *Lucia*, it is only fair to Mr. Reeves to add, that he decidedly carried away the best portion of the laurels, whilst in Molique's serenade, 'When the moon is brightly shining,' he excited the audience to the call for an encore, which, however, he succeeded in avoiding. Messrs. Goldschmidt and Hallé played Mozart's concerto for two pianofortes in E flat; but the audience were evidently there to hear singing, rather than instrumental performances, even when treated with a violin solo from Mr. Blagrove, and a violoncello solo from Signor Piatti. The fact is that the concert was too long under the circumstances of a great leading excitement."

Of the performance of the *Creation*, which took place

the previous day, it is only necessary to mention its triumphant success, that Mad. Lind-Goldschmidt sang her very best, and that she was assisted by Mr. Sims Reeves and Signor Belletti.

From a highly interesting account of Mlle. Patti's performances in Italian opera in Dublin, which appeared in a recent number of the *Irish Times*, we extract as much as the crowded state of our columns can afford:—

"The series of operas which Mlle. Patti inaugurated," writes our contemporary, "came to a close with *Marta*, on Saturday evening. From the beginning the young prima donna has had a succession of triumphs. Nothing could be more brilliant than the talents she displayed, and the exhibition of the rich gifts bestowed on her by nature at so early a period. No great lyric artist to our knowledge has manifested so large a share of histrionic and vocal ability in mere girlhood. Only eighteen years old, yet singing with the highest culture, the most dazzling brilliancy and finish in every character, and acting with the tact and experience of one who had trod the boards for years; and possessing the fresh charm of girlhood, the grace of beauty, and the buoyancy of youth. Any one so fitted to enrapture the young, please the mature, and gratify the experienced in art, we have never witnessed on the stage. She sings the music of Rossini, Mozart, Verdi, Donizetti, and Flotow, with equal truthfulness, and frequently adorns their writings with *floriture* appropriate and dazzling, executed with an ease which astonishes. If she has a fault in her vocalism, it is redundancy of ornament, and too frequent a recurrence of bird-like *staccati* passages. The part of Lady Henrietta, in *Marta*, is particularly suited to Mlle. Patti. Her acting is tempered by good taste; and the tact she displays in the by-play is worthy of all observation. Then her singing is distinguished by a truthful adherence to the text, enriched by ornamentation in keeping with the various themes, and softened by an expression pure and natural. To speak of some of her flights of song is now superfluous, as all who have heard them must have been equally delighted and amazed. This latter unique portion of vocal art she exhibited in 'The Spinning Wheel' quartet. In the Italian version of the 'Last Rose of Summer' she evinced a purity of style never excelled by any of her predecessors, while she put them all in the shade by her rendering, to an *encore*, of Moore's words to the same melody. She then gave 'Home, sweet home,' and to another re-demand, 'Twas within a mile of Edinboro' town.' The Scotch *tune* she sings with unspeakable archness, and an originality of tone and manner which cannot fail to charm. At the termination she was greeted with acclamations, and left the stage laden with bouquets. As she emerged from the stage-door to her carriage, she was met by a cavalcade of the students of Trinity College—almost all Honourmen—who took the horses from the vehicle and drew her to the hotel, amidst deafening cheers. And thus ended the climax to one of the most triumphant successes within our memories."

The *Dublin Evening Mail* has a long article about the Ole Bull-Formes-Tennant Concerts given at the Rotundo on Saturday last, from which we supply the following:—

"The two concerts given on Saturday attracted large audiences. M. Ole Bull had not been heard here for years. Paganini's best disciple, he has preserved the effects of that great violinist, and those who hear him can form a notion of the wonderful talents of the original. Besides, M. Ole Bull has a speciality of his own full of charm, and manifesting a thorough mastery of the instrument. His playing of the 'Carnival de Venise' was in the style of his great predecessor; but 'The Mother's Prayer' was entirely his own, replete with beauty and feeling. 'Di tanti palpiti' showed he had preserved the traditions of the Italian *maestro*, while the 'Re cuerdo d'Albufera,' a *pastorale*, was another instance of the performer's manner, evincing delicacy, delicious intonation, and irreproachable phrasing. Herr Formes sang with all his usual fervour. 'In sheltered vales' is a composition of much beauty, and will make an effective teaching song for the chamber. Schubert's 'Wanderer' was given with ample expression, and 'Non più andrai' bravely. Mrs. Tennant possesses an elegantly-toned *mezzo-soprano* voice, almost approaching a *contralto*. Her method is good, and she must become an acquisition to the concert-room. We should like to hear her in sacred works, as the rich tone of her voice particularly fits her for that style of music. She sang Mozart's 'Voi che sapete' with much truthfulness, and in Hatton's song of 'Baby mine' also exhibited the same excellent training. As to Mr. Tennant, he has now shown that he can justly take a place amongst the best English tenors of the day. He sang with great purity Hargitt's ballad 'Far, far away,' Blumenthal's 'Evening Song,' and 'Annie dear, good-bye,' and was

encored in all three. M. Emile Berger performed 'Les echos de Londres' on the pianoforte. Mlle. Anna Whitty sang 'Non più mesta,' and gained an encore. She also rendered 'The Angel's Whisper' with much expression, and Pasiello's 'Nina pazzo per amore' with brightness. The latter was redemanded. There were a couple of concerted pieces given by the entire vocal party, and the whole performances were received with pleasure."

The *Leeds* papers are all very flattering in their reports of the recent operatic performances by the Milner-Cooper Company at the Princess's Theatre. The *résumé* of the *Intelligencer*, being the most concise and comprehensive, we submit it in *extenso*:—

"The Milner and Cooper Opera Company, consisting of Misses Annie Milner, Harriet Payne, Brouti (soprano); Mrs. Fanny Reeves (contralto); Messrs. Elliott Galer, Henry Weston, John Manley (tenors); Messrs. Henry Wharton, Oliver Summers, Raimond, and Aynsley Cook (baritone and basses), with Mr. H. C. Cooper, late solo violinist and leader of the Philharmonic Society, London, as director and conductor, have given a week's performances at this theatre. Our readers will recognise in the above names, musical talent of a high order, and the party being accompanied by a very efficient band and chorus, nothing was wanting to render the production of the several operas they appeared in complete and satisfactory. The following works were performed in the order named:—*La Sonnambula*, *Il Trovatore*, *Maritana*, *Don Giovanni*, *Norma*, and *La Figlia del Reggimento*. Miss Milner, who is a native of Leeds, possesses a clear soprano voice, of extraordinary compass, and evidently cultivated to perfection by a close study of her difficult art. She is likewise an excellent actress, and we trust she has a long and brilliant professional career to look forward to. Mr. Henry Wharton has frequently appeared before a Leeds' audience, and we believe received a portion of his musical education in this town. His singing and acting justify all that was predicted of him. The rest are too well known to require any special notice; it is sufficient to record that one and all exerted themselves to the utmost to secure the satisfaction of the audience, whose expressions of approval each evening were a certificate of success. Mr. H. C. Cooper, as conductor and leader, contributed largely to the success of the pieces. The attendance, we are sorry to say, was not always so good as might have been expected."

The *Times* and *West Riding Express* are no less complimentary. The *Leeds Mercury* gives a long report of the appearance of Mlle. Titiens and Signor Giuglini, at a concert held in the Victoria Hall, under the auspices of the Leeds' Town Hall Concert Society, on Tuesday evening week. We subjoin a few extracts:—

"On no previous occasion have Mlle. Titiens and Signor Giuglini been received in Leeds with more hearty appreciation. Mlle. Titiens, in the air from *The Creation*, 'With verdure clad,' displayed the great resources of her magnificent voice, and distinguished herself as an artist capable of taking the highest position in a style with which she had previously been but little familiar, and which belongs to the English rather than to the Italian school of art. In selecting 'With verdure clad,' she subjected herself to a comparison with her great compeer, Jenny Lind, who only a few days ago sang the same air in the same room, and nearly before the same audience, but the contrast was one from which she had no reason to shrink. Indeed, the styles of the two artists are so dissimilar as scarcely to allow of a contrast, and each may with perfect justice be said to hold the highest position of honour. The air 'M'appari,' from *Martha*, was beautifully sung by Signor Giuglini, and the first part was brought to a close with the 'Miserere,' from *Il Trovatore*, Dr. Spark accompanying on the organ, and Signor Arditi on the piano. In the second part, Mlle. Titiens sang 'La Stella,' composed for her by Signor Arditi, in which she was encored. A similar compliment was paid to her in 'Home, sweet home,' when she sang another *valse*, also composed for her by Signor Arditi. Signor Giuglini was encored in the serenade, 'La Donna e Mobile,' and gave with an exquisite pathos the air 'Then I'll remember thee.'"

DUBLIN.—(From a Correspondent). I was at St. Xavier's Chapel on Sunday last, and heard the following admirable selection of sacred music performed by Mr. and Mrs. Alban Croft and family, and an excellent chorus:—Gloria chorus, from Haydn's seventh Mass; Sanctus, from Mozart's twelfth Mass; "Laudate Dominum," Mozart (sung in splendid style by Miss Kate Croft); "Splendete te," chorus, Mozart (solos by Miss Marie and Celia Croft); "Tantum ergo," Alban Croft (sung by Miss Kate Croft);

"Laudate," Gregorian; and "Prayer and Funeral," composed by Mrs. H. St. Leger. Miss Kate Croft is a fine handsome girl, only eighteen years of age, with a beautiful soprano voice, of a charming silvery-toned quality, and an excellent musician. I think, from the specimen of her singing last Sunday, she is destined to fill the vacancy caused by Mad. Clara Novello's retirement from public life.—L.

SPOHR IN LONDON.

ONE morning, Spohr received a missive which was conveyed to him by his servant, Johanning, in much such terms as these: "M. Spohr is requested to be present at four o'clock to-morrow evening in the closet of the undersigned." Not being acquainted with the signature which followed, and the footman who had brought the letter being unable to inform him on what account his master desired to see him, the extremely susceptible artist replied, in the same laconical style, that he should not be disengaged at the hour appointed. Thereupon a second letter succeeded, couched in less imperative terms than the first. This time it was—"M. Spohr is begged to be good enough to honour the undersigned with a visit, to appoint any hour that may be convenient."

On the day following, Spohr stood face to face with an old man with silvery locks, whose countenance beamed with a friendly smile, and who had stepped out to the head of the staircase to receive him, but could speak no word of either German or French, while Spohr was equally unable to speak to him in English. After standing and looking at each other for some time with mutual embarrassment, the Doctor, that is to say the old man, settled it by taking the composer by the arm and conducting him into a large apartment, the walls of which were, so to speak, tapestried with violins; others, which had been taken out of their cases, were scattered about on the chairs and tables. The Doctor hereupon handing Spohr a bow, and pointing to one of these instruments, the celebrated violinist came to the conclusion that what was wanted of him was that he should give his opinion as to the value of all these fiddles. He had the patience to try them all, one after the other; and after having selected six, he again took them up, one by one, in order to pick out the best. It was by no means a light task, for there were an enormous number of them, and the Doctor handed them every one to Spohr in succession, without letting him off in a single instance. He had observed that our fiddle-fancier had cast the tenderest glances towards one in particular of these instruments, and that his countenance lighted up with the extremest joy every time the master's fiddle-stick was drawn across its strings, and to this very one he assigned the palm of superiority. The Doctor, enchanted at the verdict, not only treated the judge with an improvisation on the *viol d'amore*, but when Spohr bade him farewell, presented him with a five-pound note, which the musician laid upon the table, again shaking his head in token of refusal. But the Doctor did not let slip the occasion which soon after presented itself of being equal with him, and paid ten pounds shortly after for a ticket to his concert.

This concert was the most profitable which Spohr had ever given. Almost all the persons to whom he had had letters of introduction, and among them the Duke of Sussex and the Duke of Clarence, took stalls, for which some of those wealthy noblemen paid in the most liberal manner. A large proportion of the subscribers to the Philharmonic Concerts kept their tickets, and as the worst places cost as much as half-a-guinea, and the room, capable of containing about a thousand persons, was crammed, the receipts were magnificent. Add to this that the performers in the orchestra resigned their emoluments, in admiration for the talents of the concert-giver—"out of friendship for me," modestly says the latter. The event thus ushered in under such brilliant auspices was, however, marred by incidents of an alarming nature, and which had a calamitous effect on the health of Dorette, Spohr's cherished companion.

Here let the author of the memoirs speak in his own unaffected language:—"My concert took place on the 20th of June, the day on which Queen Caroline made her entry into London, on her return from Italy, to appear before Parliament to answer the charge of adultery. London was divided into two camps; the most numerous, which embraced the middle classes down to the lowest rabble, declared for the Queen. The city was in a state of

violent commotion. The bills of my concert, pasted up at the corners of the streets, had disappeared under immense placards, commanding in the name of the people a general illumination of the city. Johanning came in with the intelligence, that any windows not illuminated would be smashed. My wife, who was, moreover, anxious about her first appearance, trembled at the scenes which were about to be enacted. I endeavoured as best I could to reassure her, and I succeeded. My new symphony was executed in a masterly manner, and was even more successful than when it was played for the first time. During the air of Handel which followed, 'Revenge, Timotheus, revenge,' I was in an adjoining apartment, tuning my wife's harp, and afterwards led her into the concert-room. Our duo was about commencing, the audience was subsiding into the silence of expectation and listening to the first chords of our performance, when, on a sudden, a fearful riot occurred, followed by a cannonade of paving stones against the panes in the windows in the adjoining room, which was not illuminated. The gas with which this apartment was lighted was quickly turned on. The mob, satisfied with the victory which had crowned this demonstration, moved onwards, vociferating cries of delight. All at last resumed their places, and tranquillity was sufficiently restored to permit us once more to begin. I was afraid lest emotion should have an injurious effect on Dorette's playing, and awaited her first chords with anxiety, but they sounded full and vigorous. Our success increased after each part of the duo, and at the end the applause seemed never likely to cease. As we descended from the platform, delighted with our triumph, neither of us had any suspicion that it was our last in common."

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